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τὸν κόσμον (i.e., the dress and ornaments of Lamia) ἡγάσθαι, οὐ γὰρ ἔστιν, ἀλλὰ ἔλγος δόξα," "as such . . . you must regard this world of ours, for it is not reality, but the semblance of reality."

This will suffice, and the last example illustrates what might befall a student of philosophy or literature who pinned his faith to this version. I have no desire to persecute Mr. Conybeare, who may have been merely careless in taking his task too lightly. But the "Loeb Library" is a matter of more than personal interest. It will be of great service if it only gives the general sense of the classics for the curious and cursory reader. But there is no good reason why it should not go farther and provide translations which workers in other fields may quote with confidence and use for their historical investigations and literary comparisons. The combined scholarship of England and America ought surely to be equal to the task of construing correctly. My excuse for thus explicitly calling attention to the errors of this volume is that there is still time to avert such accidents in subsequent volumes of the series. Post-classical Greek is very tricky and demands in its translator something more than an elementary knowledge of normal classical syntax and vocabulary. All versions of these later writers ought to be submitted for revision to experts acquainted with the history of post-classical philosophy, rhetoric, and idiom.

PAUL SHOREY

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*The Loeb Classical Library.* Edited by T. E. PAGE, M.A., and W. H. D. ROUSE, Litt. D. *Euripides, with an English Translation.* By ARTHUR S. WAY, D.Litt., Vols. I and II. New York: Macmillan, 1912.

The management of the Loeb library is fortunate in securing Way's excellent translation of Euripides, the price of which in the original edition put it out of the reach of many scholars and which has, I believe, been out of print for some time. In point of literary charm and grace it is quite sufficient, holding in this regard a middle place between the uninspired eighteenth-century version of Potter and the romantic beauty of Professor Murray's brilliant variations on Euripidean themes. Its faithfulness makes it much the most suitable rendering for confrontation with the original text. The line-for-line translation of the dialogue will almost serve the construing undergraduate as a "pony," and is as likely as any of the work of this series to fulfil Mr. Loeb's hope that "some readers may be enticed by the texts printed opposite the translations to gather an elementary knowledge of Greek and Latin." Even the Choruses are rendered with as much precision as is compatible with the lyric necessity of always rhyming maiden with laden and maidens with cadence. The two volumes now issued include *Iphigeneia in Aulis*, *Rhesus*, *Hecuba*, *Daughters of Troy*, *Electra*, *Orestes*, *Iphigeneia in Taurica*, *Andromache*, *Cyclops*.

The translator has revised the work, first published in 1894-98, and made many hundreds of corrections "with two special aims—closer fidelity to the original and greater lucidity of expression." The end seems to be attained, so far as I can judge by a few tests made at random.

The translation of the *Cyclops* is new and prepared especially for this edition. Here Dr. Way has substituted rhymed couplets for blank verse, and, as was to be expected, has allowed himself greater license. In some cases he has, perhaps, forced the note of comedy so delicately suggested in the Greek. He has certainly gone much farther than Shelley ventured in colloquialism and suggestiveness, and interpreted the whole rather in the spirit of Aristophanes than of Theocritus. Where Euripides and Shelley simply speak of the Cyclops or Polyphemus he substitutes "Old Saucer-eye," "Godless Goggle-eye," "Giant What's-his-name," "One-eyed Giant-Despair," and similar felicities. γάλακτι καὶ τυροῖσι καὶ μῆλων βορᾷ he renders "milk, cheese, and the eternal mutton-chop," which is not bad, but not Euripides. And the Greekless reader of Shelley's

Farewell foul pavilion,  
Farewell rites of dread,  
The Cyclops vermilion  
With slaughter uncloying  
Now feasts on the dead,  
In the flesh of strangers joying,

will be sorely puzzled if he is enticed to "gather an elementary knowledge of Greek" from Mr. Way's rendering of the same passage:

Ay, paddle your ain canoe, One-eye,  
Wi' bluidy oars, an' a' that;  
Your impious hall, I pass it by!  
I cry "avaunt!" for a' that.  
For a' that, an' a' that  
Your "Etna Halls" an' a' that,  
You joy in gorgin' strangers' flesh!  
Awa' wi' ye, for a' that.

The reviewer can only ejaculate after Quince, "Bless thee, Euripides, thou art translated," or after Falstaff,

Heaven defend me from that—Scotch satyr,  
Lest he transform me to a piece of—Burns.

PAUL SHOREY

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*Centaur in Ancient Art: The Archaic Period.* By PAUL V. C. BAUR.  
With 38 illustrations in the text and 15 plates. Berlin: Karl Curtius, 1912. Pp. 140. \$10.

In this painstaking and handsomely published monograph Assistant Professor Baur of Yale University provides us with far more copious materials for studying the early art history of the centaur than have ever been brought